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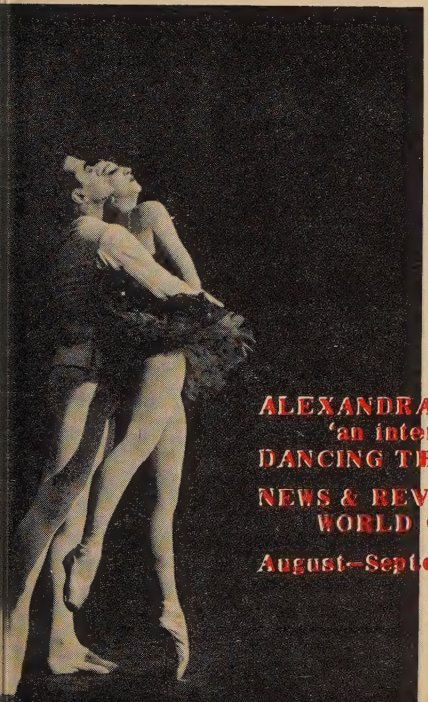

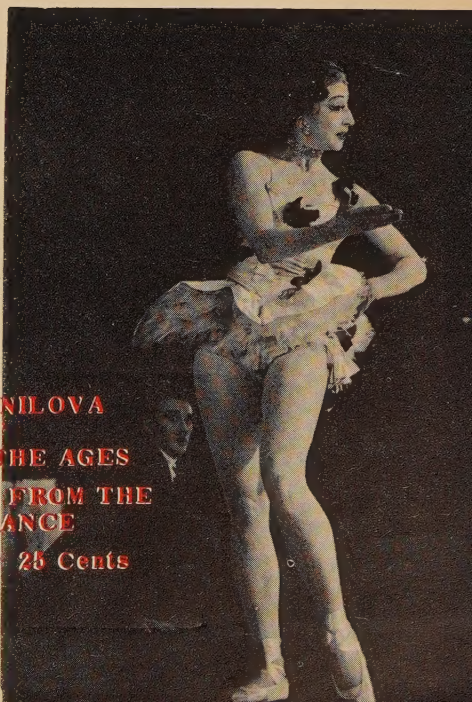

ALEXANDRA DANILOVA
'an interview'

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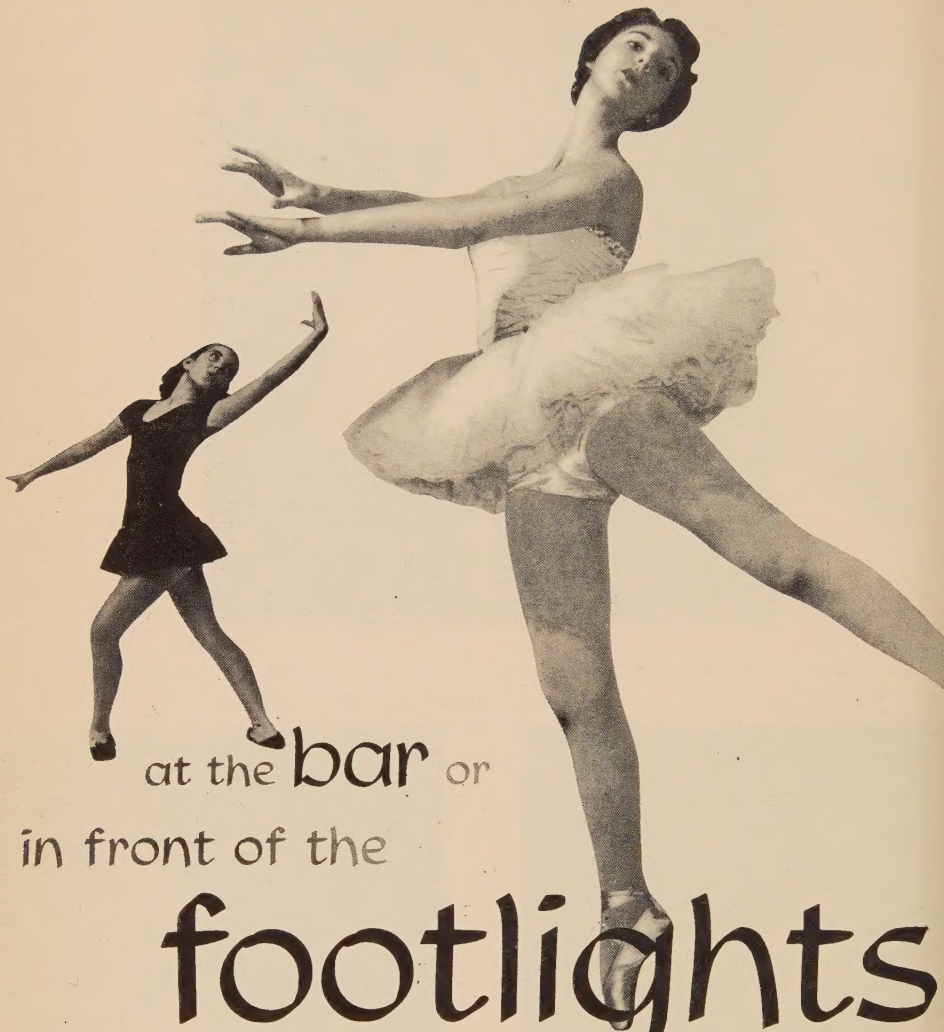

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Alexandra Danilova, as seen by photographer W.H.Stephan. Upper photograph is from 'Chopiniana', left, 'Grand Pas de Deux Classique' (with Michael Maule), 'Mademoiselle Fifi' (right).

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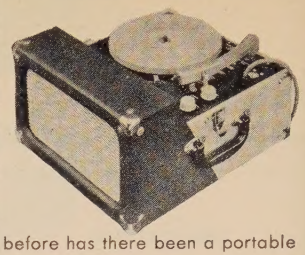

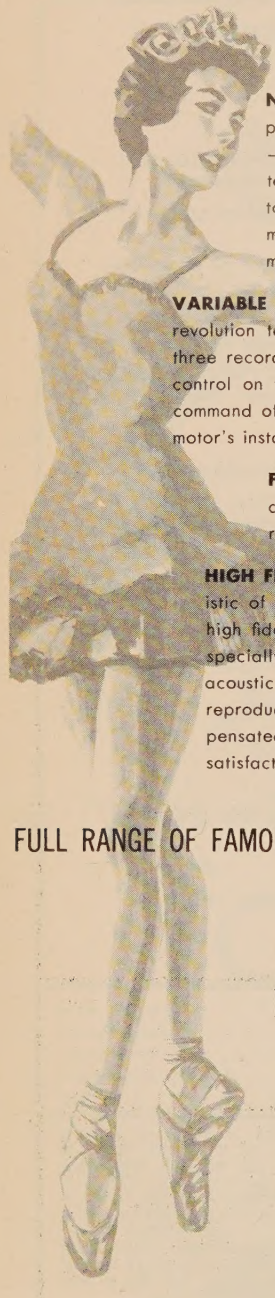

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an informal interview with

ALEXANDRA DANILOVA

This is the 11th in a series of Informal Interviews with outstanding personalities from the "World of Dance". Alexandra Danilova was interviewed backstage at the Berkeley Community Theatre prior to her performance with her own company in "Great Moments of Ballet". Dancing Star's Northern California reporter talked with Madame Danilova as she limbered up for the evening's performance which was held November 2, 1954, in Berkeley, California.

(Part One of Two Parts)

Q. Madame Danilova, your company, "Great Moments of Ballet" is now on its first American tour, is that right?

A. Yes. We just came from a Caribbean and South American tour.

Q. Do you find it quite a thrill heading your own company?

A. Yes. I must say it is quite a thrill, especially when I have such wonderful dancers with me. Would you like me to tell you whom they are?

Q. I certainly would.

A. Aside from myself, there are three dancers. Mr. Roman Jasinsky, my old and dear friend who comes from Poland. We met years and years ago with the de Basil Company. Then there is Mr. Michael Maule. He is British and is from South Africa. He received his real balletic education right in New York. I count him as a kind of an American production but he wouldn't agree with me. He comes from the City Center Ballet. Another American dancer is Moscelyne Larkin. She is Indian. You know lately it seems like all our best dancers come from Oklahoma.

Some of the things we do in "Great Moments of Ballet" are: "Chopiniana" to Chopin's music. Some of the variations are, from "Les Sylphides" and some are my very own. Then I have a pas de deux from "Cotillon" which Moscelyne does with Roman. It is a Balanchine ballet. Then I do a pas de deux with Michael Maule from "Nutcracker". The second part is from Beau Danube, which is my own arrangement. Then there is the Caribbean Peddler that Michael Maule choreographed for Moscelyne Larkin. It's for two pianos, by Darius Milhaud. Then I do Mademoiselle Fifi which was done for me by Zachary Solov.

Q. How did "Great Moments of Ballet" come into being?

A. Well, Columbia Concert wanted me to go with them. When Mr. Hurok heard about it he said: "Well, how can this be? I brought her to the United States and she is mine." "Why," he asked, "don't you come with me?" And of course I just turned to my old boss. It is a great pleasure to be with Mr. Hurok again.

Q. What are some of the foreign countries on your itinerary?

A. We go to the far East again. As you know, a year ago I was in Japan. I was the first dancer to come after the war, after Anna Pavlova. They never saw a classical ballet, so I really introduced the classical ballet in Japan. We had a very big success and now I'm going back with my little group. Of course we will stop off at Honolulu. This will be in the early spring. In the summer I think I will dance in London with the Festival Ballet, with Anton Dolin.

Q. Although it's still a bit early in your tour to tell just how your reception will be enroute, could you tell us what the reaction has been to date?

A. Our first big city was Chicago and they just loved us. Everywhere we have danced so far, it has been the same. They all say they don't miss the big company at all. This makes me very happy. Of course, we work very hard, but it's something we really love. Later on I want to ask some more young ballet masters to do some special things for my little group.

Q. Madame Danilova, you always seem to project such great enthusiasm and joy into your character portrayals. Would you tell me, is this due to the preliimnary study you put into a role, your familiarity with musical scores, or your native ability as a dancer?

A. Well, I work very hard, you know, but it isn't always that that I receive good notices. Many times in the beginning the critics were after me, for which I am very thankful because I think each dancer should have the weak spots pointed out so that he can work on them. I have often spoken with with my dear friend Walter Terry, the critic. He once told me: "Madame Danilova, I'll be criticizing every little gesture of yours that doesn't please me, because I like you and I want you to be perfect. This rather flattered me, because I feel that when a critic says this he is really interested in your success.

Q. I think you certainly have the right attitude, Madame Danilova. After all, when a critic bothers to write either pro or con about a subject it proves she warrants consideration.

A. I would be terribly unhappy if no one ever bothered to

ALEXANDRA DANILOVA

—Stephan

criticize me. Mr. Diaghilev used to tell me: "Just let them talk about you. Never mind what. Start worrying when they stop."

Q. How is it that you are so able to conceal your own identity when portraying a particular character?

A. I always study the story, and I always try to portray the particular character that I am doing. More or less the movements are all the same, but I try to put character into my movements. For example, take the arabesque. As a Swan Queen I do a different arabesque than I do, for instance, in Chopiniana and again a different one in Beau Danube. And of course I do quite a different arabesque in Mademoiselle Fifi. You might say, it's like a different flavor. I think it's the same as when you speak. When, for instance, you declare that you love somebody you put something different into your voice than when you say "I love this steak." You say "I love steak" differently. The same goes into the movements of the dance. It all depends what kind of a part you are doing. Each requires a different flavor for your dancing. And of course the music helps you for I think that dance is an interpretation of music.

(To Be Continued)

The SIGNATURE *of* LOCALITY / *j marks*

SAN FRANCISCO

With the Fall we begin to count out the days of an ending year, which gives us reason to look around the San Francisco dance scene and begin to sum up the achievements which we have witnessed in 1956.

With Fall, the Summer Sessions of numerous schools have come to an end. The San Francisco Ballet Company has returned from its first East Coast appearance, at Ted Shawn's Jacob's Pillow. Merce Cunningham has closed his guest classes at the Halprin-Lathrop Modern Dance School. The summer student recitals have pretty well had their fling, and things settle into the determined work which will bring the activties of these final months of the year.

With September and October an artistic event of great importance takes place in this city; the annual performances of the San Francisco Opera Company, with the San Francisco Ballet participating as corps de ballet in the diversified repertory. At the same time, the Cosmopolitan Opera Company, the second of this city's three opera associations, has announced its ambitious repertory for a Spring season, involving Spanish dancers for the production of Carmen, along with interesting dance ideas for Turandot and Madame Butterfly.

By this time the beautiful out-of-doors auditorium of Stern Grove has closed down, having presented during the summer months dancers as different as Halprin-Lathrop Modern Dance Group and the Lola Montez Spanish Dancers.

It has been a good and, in many respects, a restful summer here in San Francisco. Furthermore, it promises to be a very attractive and absorbing Fall Season.

CONCERTS IN REVIEW . . .

I don't know exactly why it is, but everyone seems to agree that the summer is the time for lighthearted entertainments. Whether the idea is right or wrong, that's pretty much what we receive in a steady diet each summertime. And so, I thought it might be interesting to look into three phases of dance entertainment which took place here during the summer.

I suppose that everyone knows that Edwin Lester is responsible for a regular institution on the West Coast: his annual Civic Light Opera Season which takes place in both San Francisco and Los Angeles. When I say institution I mean not merely the regularity of the events of this activity but the tremendous popularity of its efforts as well. "The Boy Friend" had packed houses for its entire run at San Francisco's Curran Theatre. Tom Earnfred, public relations director at the theatre, told me that he thinks that particular stage show had the greatest attendance of any Edwin Lester has ever presented. He thought it was a bit surprising that San Franciscans would come out in such numbers for the show inasmuch as it does not wave any all-star banners, but consists, instead, of an English group of players hardly known in this country. The show, however, is the secret of its own success; for it has a type of charm, fun and sophistication which I think we all enjoy.

"The Boy Friend," a musical comedy about the 1920's, has music, book and lyrics by Sandy Wilson; direction by Vida Hope and choreography by John Heawood

(I'm sure I saw some listing of Bob Foss in that department, but my program lists Heawood). I like to think that a great part of the staging was the work of the choreographer. If it wasn't, it suits me to believe that the director was quite a choreographer in his own right. I say this simply because the show was the type of affair which could rather easily become a free-for-all. Instead, stage business and stage movement were carried off with real gusto and polish. It's from this direction that I think people particularly interested in dance and what it can achieve in its own field and in related fields, will find "The Boy Friend" of greatest interest.

Strangely enough, the actual dance work in "The Boy Friend" wasn't very enthusiastic with the exception of a somewhat stuffy Carnival Tango featuring Millicent Martin and Ronnie Field. What impressed this writer was the clock work of the four dames, the zany friends of Polly Browne. In these four characters we found the greatest delight of the production: with Nancy played by Barbara Anne Sharma, Maisie by Ann Wakefield, Fay by Margery Gray and Dulcie carried by a hilarious young woman called Millicent Martin. In all the business of these four girls, their stylized gestures of the 20's, their individual and group movements, I felt the influence of someone who knew a great deal about the capacity of dance as a means of giving sublety to humor. And to whoever was responsible, hats off for a really fine evening at the musical comedy theatre.

DANCE IN THE CINEMA . . .

Before I say anything at all about Gene Kelly's Invitation to the Dance, I think I ought to admit that I've read all the reviews which critics of the dance around

Gene Kelly and young David Kasday in a scene from MGM's 'Invitation to the Dance'.

the country have published. In many ways, I think they've done Mr. Kelly a gross injustice, for most of them have attacked the problem of criticizing this film as if Kelly agreed with his promotion department at MGM in regarding the film as an artistic achievement. I don't think Kelly would call Invitation to the Dance an art film I think Gene Kelly knows a great deal more about his own capabilities and aims than his public relations directors do. And for this reason I'm quite certain that Invitation to the Dance is twothings: a sort of victory for dance in the cinema and an honest effort to entertain.

If Invitation to the Dance is entertainment, it does a pretty good job, as long as we persist in pulling in some of our artistic and choreographic values for the duration of the film. Whether or not the film is supposed to be art or entertainment, it is a victory for the dance for as we all know it is

the first American film to let dance function as itself. For that achievement I think we are all willing to bow down to Mr. Kelly.

The motion picture consists of three parts, each independent of the others. One, **Ring Around the Rosey,** used some of the finest scenic design which has ever been seen in an American film; another, **Sinbad the Sailor,** gave Kelly an opportunity to carry on an experiment he dabbled in some years ago to what was either its fulfillment or its uncomfortable extreme . . . the dancer in a world created through animation. **Circus,** the third part, gave us a rather wooly score by the French composer Ibert, a comedia del' arte plot which wasn't the most novel item this year, and some pantomime which was somewhat fetching but which fell short of being charming.

Personally I was far more entertained by a shorter (and thus perhaps easier) dance sequence by Jerome Robbins in The King and I, the 20th Century Fox production of the Rogers and Hammerstein musical. But Kelly had a far greater problem than Robbins had Invitation to the Dance was a tour de force; it had to possess its own reason d'etre. Unlike the fifteen minute dance sequence of The King and I, where dance served to magnify certain aspects of a larger plot, the dances of Invitation to the Dance were absolute, they existed of, and for themselves. Kelly had fine dancers at his disposal—and some may wonder how fully he actually used their talents — fine designers and technicians. He was directing and choreographing a dance film and not a stage revue. His area of success, it seems to me, rests specifically in how well he was able to realize potentials of the dance in the cinema: perhaps one of the finest moments and ideas of the film was seen in the clever distortion of movement achieved through film technique in the cocktail party sequence of **Ring Around the Rosey.** The use of animation was certainly another example of Kelly's insight into potentials of dance on the screen. So, too, were some of the effects and camera work in **Circus.**

If Kelly failed in any respect in the difficult game of entertainment, it was, at least for this writer, in terms of his naivity. More often than not I was left unimpressed by the theatrical tone of his efforts: the superficial and trite aspects of the characters he involved. His harlot was everybody's idea of a harlot his Pierrot was just the beginnings of the traditional character; his lovers were common enough to be non-existent; Sinbad's experiences in the animated world rang of some of Disney's cheapest sentiment. In this way, Invitation to the Dance seemed to lack sophistication. Drama degenerates too often into melodrama, emotion into sentiment. Were the dramatic imagination of Gene Kelly as fecund as his cinematic imagination or even his choreographic vision, then perhaps Invitation to the Dance might have measured up to this writer's expectations of adult entertainment. Unfortunately, however, it did not always meet the requirements of that genre.

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THE DANCE IN NEW YORK
R. Hasoutra

Ballet Theater presented a gala Spring Season of three weeks at the Metropolitan Opera House. Two new works, Anthony Tudor's "Offenbach in the Underworld" and Agnes de Mille's "Rib of Eve" had their premieres and the revivals of old favorites were given new interest by changes of artists. The company was in top form and Nora Kaye was star of the season. Long considered our greatest dramatic dancer, this season she proved her mastery of the classic form in a well-nigh perfect "Giselle".

Of the two premierers, Anthony Tudor's "Offenbach in the Underworld" was by far the most successful. It is his gayest, funniest and most brilliant creation, beautifully composed, staged, costumed —and superbly danced by Nora Kaye and the company.

Agnes de Mille's "Rib of Eve", a "morality play consisting of a series of parties and their aftermaths" to strident, rather unpleasant music by Morton Gould, with entirely inappropriate costumes by Irene Sharaff, was a great disappointment, in spite of the valiant, sometimes brilliant efforts of Nora Kaye and John Kriza. It had moments, of course. The mad flurry of a cocktail party was well expressed and the sad, tender efforts for reconciliation between husband and wife were deeply moving, thanks to the artistry of Miss Kaye and Mr. Kriza. But the choreography was heavy and complicated without being rich. The fine moments were lost by too much rushing to and fro and the unity of a really well done work was lacking.

Among the revivals were "Undertow", "Jardin aux Lilas", "Theme and Variations" in which Roselle Hightower reached new stature. Upon her return to the Ballet Theater last January after an absence of eleven years, she was criticized for her arrogance and disregard for others on stage — habits, it is said, she acquired during her long European stay with the de Cuevas Co. She has completely overcome these mannerisms and the result is a wonderful increase in warmth and sensitivity which, added to her already extraordinary technique, is a joy to see.

Erik Bruhn is just about perfection in classic ballet and Hugh Laing has no equal in dramatic dancing and powerful stage presence. Lupe Serrano, in "Jardin aux Lilas," gave a brilliant performance as the ex-mistress and Sonia Arova was charming in "Dim Lustre."

The Spring Gala was thoroughly successful and Ballet Theater is a company of which we can be truly proud.

Sonia Arova and Michael Lland in Ballet Theatre's 'Les Sylphides'.
—Stephan

At the Henry Street Playhouse, Paul Taylor and James Waring with their groups, gave a joint performance. Paul Taylor is an accomplished dancer and one of the few with humor that is neither slapstick nor coy. His "Little Circus" to Stravinsky's music for two pianos, for all its horseplay, (and there was plenty — with four zany people trying to put on a whole circus by themselves) had an undertone of truly touching pathos. His "Untitled Duet," without music, is another type of humor. Based on the sign language of deaf mutes, it is not derisive but honors these gestures as an impetus for creative movement and Paul Taylor with Anita Dencks made a charming thing of it.

Mr. Waring's work is not so pleasing. His "Duettino" to music by Stephan Walke, danced by Toby Armour and David Ajootian was a painful reminder of the very early clumsy efforts in modern dance. "Pieces and Interludes: from the new and curious school of theatrical dancing" — was confusing. There were a few clever moments but the thread of continuity was lost and, although technique-wise his dancers are adequate and occasionally some choreographic invention semed ready to bloom, in the end everything dwindled into dull vagueness. I suspect it was an attempt at satire which did not come through.

//////

Eve Gentry, Marion Scott and Virginia Freeman with their groups, shared an interesting program at the YMHA Dance Center.

Eve Gentry is not only a very good dancer but she has excelent powers of projection and a good theatrical sense, especially in her humorous numbers. "The Antenna Bird, a Figment of Natural Science," seen for the first time, was delightful clowning on bird and human propensities. Henry Brant's amazing music (from "Signs and Alarms") was no small help. A revised version of "The Sea Gives Up Its Ghosts" to Ramiro Cortes' music, gave us a spectacular sea creature, strongly reminiscent of Folie Bergere and Winter Garden revues in the 1920's. Miss Gentry lacked the setting which her costume really demanded. However, in "Quiet Day in the Wild Wild West," she rigged up her own setting with pantomimic ingenuity and rode off, in all directions, with guns popping. A wonderful TV number. "The Accused" was a serious effort to express the fear, remorse, hope and despair of one on trial. It had moments of power and sincerity but these were not well sustained. In spite of this, it was very good. With work, Miss Gentry could make it into a masterpiece.

Marion Scott's premiere, "The Tenderling," to Villa Lobo's music, is a sensitive tale of the adolescent

Anthony Mordente in Robert Joffrey's 'Workout'. **–Stephan–**

girl straining toward life yet held back in inarticulate fears. It is a lovely work and was beautifully danced by Jane Lapiner and group. "Animal Courtship" though not new, is still a delightful venture into biology. The costumes are extraordinarily effective and the movements are rich in fantasy, particularly in Black Widow Spider, danced by Marion Scott and Casimiro Alicea. The flamboyant antics of the Big Red Roosters and the Little Blonde Hens were a rare treat!

Virginia Freeman's two works, both premieres, show considerable promise but as yet lack clarity and well-knit construction.

//////

The New York Ballet Club gave its sixth annual Choreographers' Night at the High School of Fashion Industry. Seven young choreographers offered extremely varied works, the best of which was Benjamin Harkarvy's "Three Lyric Dances," to music by Antonio Vivaldi. It was pure lyric flowing movement, beautifully organized and very well done by Joy Williams, Charles Czarny and a group of six girls. A highly satisfying experience!

"The Constant She," to music and script by Bruce Haack, choreographed by Valentina Belova, was an amusing comment on Woman's influence upon Man from Neanderthal to today's Dead End Kid. Sheldon Ossosky was excellent, whether as the Stone Age Romeo or today's Hep Cat. Howard Hussey and Wayne Lamb took good care of the intervening centuries. Anita Dencks, with blonde hair, lovely face and a flesh-colored leotard (masterfully cut to reveal about the most beautiful form any female ever had) made the antics of these gentlemen entirely appropriate. What dancing there was, was good but it was the amusing approach to the idea which was so pleasing. The offstage voices and noises (music) helped the fun immensely.

Less succesful was Anne Wilson's "Le Grand Dupré." This famous danseur, Dupré, upon retirement became a painter and the story is of the difficulties arising when two rival ballerinas, Mlle. Camargo and Mlle. Sallé vie for

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his attentions. Miss Wilson as Camargo danced delightfully and seems able to compose fairly well for herself — but the piece as a whole was poorly conceived and poorly done, lacking any real choreographic skill.

Simon Semenoff's arrangement of the second act of "Coppelia" in which he danced Dr. Coppelius, was not so happy either. He has been dancing this role for thirty years in companies all over the world but by now he is a rather befuddled, over-sentimental Dr. Coppelius. Miss Wilson was a charming Swanhilda, the only high-light in the rather chaotic venture.

"In The Spring," by Joseph Rosenbloom, to music by Frederick Delius, danced by Sharon Enoch and Paul Sutherland, was a moment of youth, simple, fresh and lovely.

The youth in "Once Upon a

'Job Sanders has created a work of major value in his 'Street Corner Royalty'.'

Day" by Marvin Gordon was less simple. To Prokofieff's music, in a very amusing set by Bill Hooks, clad in fabulous pinafores and sailor suits of circa 1900, six buxom dancers portrayed an 'agony in the kindergarten' which made Thurber's and Steig's sketches of childhood seem tame. They scampered through innocent play, neurotic problems and erotic symbols with happy, savage verve and no little cleverness of choreographic invention. It was amusing as it was but I suspect that with more work, some of the deeper qualities, as yet only hinted at, can be brought into clearer view and it will become a very worthwhile piece.

On the whole, it was not a brilliant showing by the young choreographers. However, it is a good thing for them to have a chance to try out their work and learn a few valuable lessons, perhaps the most important being that a good dancer is not necessarily a good choreographer.

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At the Phoenix Theater, Ballet Workshop presented "Four Premieres," choreographed and performed by past and present members of Ballet Theater. It was a gala event. Everyone even remotely connected with the dance was there — and were we well rewarded!

Robert Joffrey's "Pas Des Déesses," strictly speaking, was not a premiere, but a revamped, recast version which had a touch of genius in its perfect conception, casting and performance. To John Field's appropriately sentimental music, three great ballerinas of the 1840's: Taglioni, Grahn and Cerito (played, respectively by Lupe Serrano, Ruth Ann Koesun and Sonia Arova) danced with the popular danseur of the day, Saint-Leon (Erik Bruhn). With sensitive bal-

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ance between serious dancing and humorous stressing of the oversentimental (beautiful, perhaps, in that day but corny in this) Mr. Joffrey's choreography, showing the true sense of satire, made us laugh and appreciate rather than laugh and deride. Not one of the four expert dancers could be singled out. Sach, while maintaining masterfully the individual characterization, blended together into a perfect whole.

The most important work was Job Sanders' "Streetcorner Royalty" which, to me at least, put Dance several strides forward as an effective medium for communication of contemporary problems. Mr. Sanders gave up the teenagers filled with wild, undisciplined energy and rebellion. From the first furtive gathering in a deadend street, through the choice of a leader, his arrogant demands, his giving as reward the sweet smoke and the dreams the weed brings, his overthrow by a new leader, the slavish, obedient gang rushed eagerly toward an inevitable fate of chaos and disaster. Clear, sharp, with frenzied speed, yet no wasted or repeated sequence of movement, ten male dancers, dressed in everyday garb, danced a drama of unforgettable power and tragedy. As the marijuana induced dream-girl, Sonia Arova, in an exquisite smoke-grey costume, was utterly lovely. The soft nuances of her movements as she visited each dreamer, expressed more maternal tenderness than sensual challenge—the real dream wish of these frightened children. Miss Arova reached new heights as an artist. With insight, passion and dramatic clarity, Job Sanders has created a work of major value. "Streetcorner Royalty" places him high among the best of contemporary choreographers.

"Continuum" by Harry Asmus, to a serenade by Mozart in four parts: Allegro, Romanza, Menuetto and Rondo, with twelve exuberant young dancers, showed more verve than invention but was highly pleasing.

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Katherine Litz' "The Enchanted", based on Jean Giraudoux' play, was an exciting work with strange, haunting charm. By frankly combining pantomime and dance, low comedy and sensitive lyricism, Miss Litz evoked the mood of the play, balanced as it is between Outer Reality and the Inner Dream World of Isobel, the leading character. Gemze de Lappe was perfect for this role. Her fragile, wistful beauty can flare into amazing power. In a pas de trois, her struggle between Robert, her live lover, and Arthur, the ghost (who is, at times, more real to her than life) was gripping and fantastically beautiful. William Winslow as Robert was outstanding, and Ray Barra was as handsome a ghost as ever haunted a gal.

Perhaps Miss Litz followed the play too literally for the dance medium. What with doctors, police inspectors, executioners one and two (funny as they were) things got out of hand in spots. But nothing could really dim the beauty of the tender, lovely, addled Isobel and Gemze de Lappe's exquisite performance.

Closing the program, Robert Joffrey's "Workout" was an overwhelming tour de force of brilliant technical invention. Anthony Mordante and the group danced with extraordinary skill to Robert McBride's dynamic music.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

FESTIVAL BALLET RETURNS TO LONDON

A buoyant, packed Festival Hall welcomed Anton Dolin's Festival Ballet back to their origination point — it is six years since the Dolin-Markova ballet was transplanted as Festival Ballet here in London.

The premiere evening, July 11, opened with a thoughtful if somewhat slow production of Les Sylphides. Marilyn Burr, given new stature in the company, has responded to the incentive by vastly bettering her general performance. The corps, however, shows some gross faults — not single flaws but repeated slips in the same movements. One girl tried the same basic turn five times in as many minutes and fluffed each time. Surely this was obvious in rehearsal?

Homage to a Princcess, mounted by Michael Charnley as Festival's contribution to the Rainer - Kelly wedding in Monaco, is a poor thing. Pinioned by the score, Charnley has given his dancers dry and bitty movements which pall eventually if not initially. The opening stage picture is excellent, but right from the first beat the ballet is hurt by its old, scrappy music and the valiant but often ludicrous attempts of the typical theatre pit orchestra to play the score.

The composer? Stan Kenton.

But when?

The score opens with the 1944 theme 'Artistry in Rhythm' (which even then was only a reversion of 'Softly As in A Morning Sunrise'), goes on to 'Artistry in Tango' and a rather fast 'Artistry in Bolero' with bongos played with STICKS! If Kenton was commissioned to write an original score for this ballet, we are still waiting to hear it.

Sadly, too, the contrapuntal strings against brass does not come off with this ordinary orchestra, the brass hides the string section completely. As Kenton scored not only melodic contraputation but has both at variant tempi, the dancers on stage get lóst.

A final blow was to hear the three pit trombonists attempting to blow the rapid slide 'slupp' which was a trademark of the early Kenton writing.

Apparently taken by the Kentonomatapeia, the second new work coming into the repertoire is to a Bill Russo score — Russo, of course, wrote originals and orchestrations by the score for earlier

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Kenton orchestras.

Ending the premiere evening was a well-near perfect performance of Harold Lander's classic, 'Etudes.'

This study in basics, and in black and white, can be an arid forty-five minutes of poor classroom work, or a technically exciting expermient in no-props movement. Festival makes it the latter — a superb, beautifully executed experience in pure dance.

John Gilpin was in brilliant form, as a dancer he becomes more dynamic with every appearance, and his technical standard improves mightily. Toni Lander finds this her finest ballet, and even she has improved her work within its scope. New entrant here, Flemming Flindt, was naturally outshone by Gilpin but, on his own, will, I think, prove a talent worth reckoning.

Dolin himself appeared for a moment, partnering Lander. Still the master partner, his stage appearance can still be the envy of his company.

The company has this major incentive: almost every seat for the whole London season has been sold in advance. Few of the attendees will be disappointed.

LONDON

Invigorating trio of firstnights from Sadlers Wells Theatre Ballet at the S.W.-theatre. A new Coppelia, well-revised by Ninette de Valois, the first public performance of Kenneth Macmillans Somnambulism, previously seen at a private Choreographic Group show, and the premiere of a second Macmillan: Solitaire.

Ninette de Valois has not only mounted a good, standard Coppelia, she has added choreographic ingenuity, novel business and a modern makeup which makes much of this so-often-seen "pop re-establish itself as a good ballet and as great fun.

Certainly she has a fine Swanhilda in 24-year-old, Indian-born Anne Heaton who has come from the major Sadlers Wells Ballet to be prima ballerina of this S.W. Theatre Ballet.

Sadler's Wells Theatre Ballet's new prima ballerina, Anne Heaton, is seen here as Swanhilda in Ninette de Valois' new production of 'Coppelia'. The S. W. Theatre Ballet appeared last month at the Granada Festival—the first ballet company to be invited to this Spanish event, now in its fifth year.

—Houston Roger

Not only does Anne Heaton work with evident relish, but she makes of Swanhilda a contemporary charmer rather than the mittel-europa fairytale period piece.
Yet: no charm is lost.

Nothing, in fact, is lost in this new production. The whole evening showed a complete plus.

Robert Medley designed both the twin sets, and the costumes. And odd it is. For both sets, especially the Act 1/3, are perfectly attuned to the ballet. Yet the costumes are badly conceived, horribly ill-fitting in general and garishly colored. The costumes — excepting only those of Swanhilda — are in fast, bright colours. The doctor in fine, pastel-soft strokes.

Puzzle: that one man did both.
Frantz (Donald Britton) especially suffered in high-waisted, loose trousers of a light grey color.

Britton, however, danced well. He is not the tall, willowy type — thank God, for we need

variety — and he compliments Heaton well. His act three variation and partnering were excellent. The Aurora of Susan Alexander suffered somewhat from this dancers lithelack, but she brought an attack to her holo which I liked. Margaret Hill made a composed, aloof solo as "prayer."

The mazurkas and czardus, usually the bane of Coppelia, are still a little away from the essential Hungarian. But, remembering that the ballet corps is a unit trained altogether differently from a folk group, I would say that de Valois had managed a very acceptable version.

Postscript: I must be blind, but after a decade of writing on ballet I have just noticed that Coppelia is subtitled: "The Girl with the Enamel Eyes." As they say, one lives and learns!

"Somnambulism" I reviewed in **DANCING STAR** when it was first performed at the Sadler's Wells Choreographic Group show two years ago. To middlin' Stan Kenton music, it is an uneven but interesting ballet. "Solitaire" is a divertissement, and little more. Yet, again, interesting — with Desmond Heeley decor and a Malcolm Arnold score. Margaret Hill, Sara Neil, Donald Britton danced the principal roles.

The programme on June 7 was an all-Macmillan evening: Solitaire, Somnambulism, Dances Concertantes and House of Birds. Next week, as I write, a full evening will be devoted to Alfred Rodrigues ballets — Blood Wedding, Cafe des Sports (previously reviewed in DS) and the new "Suadades" which I will review here next month.

* * * *

A Soviet choreographer will mount a new ballet this fall at the Paris Opera, first such visit.

Advance sales for the August - September Edinburgh Festival reached £140,000 this week — three months ahead!

After only two months interval, Keith Fodeba's African Ballet returns August 6 to the huge Palace-theatre.

Out this month is Peter Noble's edition five of the Film & Television Year Book. Indispensable if you have any need for information on British artists or outlets and good reference value at 5/.

Everybody running features on Violetta Elvin's retirement as Sadler's Wells ballerina.

This year's "Night of a 100 Stars" at the London Palladium will feature a "ballet" starring Laurence Olivier and John Mills! I can't wait . . .

Festival Ballet return to their base, London's Festival Hall, with several new productions. Londoners will first see the "Homage to a Princess" which Anton Dolin mounted as part of the Monaco celebrations to mark the Rainer-Grace Kelly wedding. Premiere, too, for "Les Deux Errants" and the new divertissement — version of Beriosoff's "Esmeraldo."
Well-known tropicana dancer Biscoe Holder has opened a school for tropical dance (mambo, cha-cha-cha, meringue, etc.) here.

Barbara Joss, recently in the Irving-theatre latenite revue, has signed a weekly video contract to dance in the popular Jimmy Wheeler BBC-TV show. Barbara is the greatniece of Heddy Lamarr, and daughter to well-known artist and caricaturist Joss.

Sol Hurok is mentioned as most likely B-way presenter of the offbeat revue "Cranks" still running well here. John Cranko choreo-

graphed and originated. Unpaid pressagent: Britain's Princess Margaret.

Audrey Hepburn will star in the film version of B'way smash, "My Fair Lady." I can't wait to see MFL here, what can be this good?

If reading this column monthly does not whet your appetite for the London scene (and for me) you may like to know that I now cable a weekly entertainment column for Leo Shull's SHOWBUSINESS paper in N. Y. (Advt.)

The whole Pigalle floorshow and orchestra flew to Blackpool for a onenightstand this month: as cabaret to a Columbia Pictures conference . . . Dance duo Paddy Stone and Irving Davies are choreographing and appearing in the ABPC movie "The Good Companions" now on the floor . . . John Regan's revue "Chrysanthemum" (how I hate spelling that) moves into town this fall, with Pat Kirkwood in the lead . . .

Then: Petit . . . Now: Babilee

When Roland Petit first formed his own ballet company, prominent among the sponsors — artistically and financially — was poet Jean Cocteau (poet, that is, in verse, prose, films, theatre and dance).

Now Cocteau has another company forming under his aegis: Ballets de Jean Babilee.

Babilee (of the Paris Opera Ballet, Petit Ballet, and — in the U.S. — Lucia Chase Ballet Theatre) is, as I write, casting and rehearsing for an already set summer opening at the Theatre des Champs Elysees — favourite Petit home, this.

Babilee's wife, Natalie Philipart, joins him in the venture. They now own full rights to the Petit-famous ballet "Le Jeune Homme et la Morte" which made Babilee's name.

Jerome Robbins will choreograph at least one work for the new troupe. A New York appearance is being negotiated, probably for the fall.

FIFIELD BECOMES WELLS "STAR"

Promotion again for winsome Elaine Fifield who only hopped up to Sadler's Wells Ballet last year from the junior company. Now, with the imminent "retirement" of Violetta Elvin, Fifield will replace Elvin in the Wells echelon.

At 24, Fifield already hsa a substantial following and won a great deal of praise in the U. S. Now she will join Fonteyn, Grey, Beriosova, Nerina and Jackson as a Wells ballerina.

Johaar Mosaval as The Boy in Rodrigues' new ballet 'Saudades' to Aplvor music.

Well-deserved, too.

★★★ Margot Fonteyn is 37 and more magnificent than when I spoke of her as "at peak" — eight years ago!

★★★ First British ballerina to dance as guest star with the Gothenberg Ballet (of the opera) was Beryl Grey — just returned from the success.

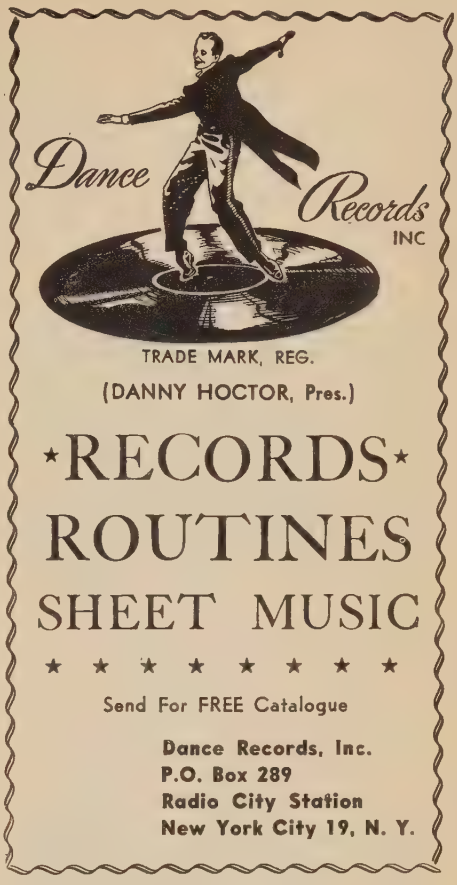
★★★ Just to add spice to a critic's life, three invitations on my desk for this week: Daily Express Sheep Dog Trials, the Moscow State Circus, and the Harlem Globetrotters. Nothing would keep me away from the fabulous "Sweet Georgia Brown" boys, of course.

★★★ "I've always wanted to play the London Palladium with a large supporting cast" gagged comedian Harry Secombe as he walked on for his first firstnight in London . . . with a broken-arm in a very large supporting cast! It didn't hurt Welsh star Secombe — he romped home to a huge ovation and this morning's press agrees with me that Val Parnell's new show "Rocking The Town" is his best in years.

★★★ Best of the numbers are a salute to New York's Radio City Music Hall with sensational Rudy Horn, a British-eyeview of Las Vegas, Nevada, with Alma Cogan and specialty dance duo Holger & Dolores, and a slickly-taged "Poor People of Paris" first-half finale with Winifred Atwell.

☆☆ Dates: The American Ballet Theatre season is confirmed at Covent Garden opening August 20, finale September 1. Sadler's Wells Ballet will appear at the Edinburgh Festival from August 20 until September 1. Sadler's Wells Theatre Ballet at Spain's Santander Festival for August 20. Ram Gopal Indian Group at Edinburgh Festival August 3 until 8. The Moscow Bolshoi Ballet at Covent Garden from October 3 until 27. Festival Ballet at London's Festival Hall until August 11.

☆☆ Alfred Rodrigues has choreographed "Miraculous Mandarin" for Sadler's Wells, this will be premiered during October. Later John Cranko's new work will be premiered, "The Prince of the Pagodas." Other announced premieres are "Les Deux Errants" for Festival, "Legend of the Taj Mahal" for Gopal.

☆☆ Name missing from Festival Ballet, by the way: "regisseur Nicolas Beriosoff, who choreographed the unfortunate "Esmeralda" last year. In as new regisseur, Serge Grigorieff. Grigorieff it was who was responsible for the magnificent "Firebird" at the Wells a year ago.

☆☆ "Plain and Fancy" still being sustained at Drury Lane despite yawning business. No announcement of what follows — obviously this theatre is prepared to lose heavily rather than lose its legendary fame as the house of American hits (Oklahoma, Carousel, King & I). Rumors: the current N. Y. production of "Carmen Jones", and "Pipe Dreams". My personal rumor: "My Lady Fair."

☆☆ "Guys and Dolls" pic preem inked in for September 19 at the Empire here. It will have a galarge opening in aid of the Variety Club's Heart Fund and the Soastics Welfare Council. The evening should till in $30,000. Sam Goldwyn will plane in for the premiere. The Variety Club in Britain has, incidentally, raised $600,000 for children since 1949.

☆☆ The Association of Italian Shoemakers have designed, made and presented to Leslie Caron a pair of White kid evening shoes, sewn with 7,000 glass brilliants and studs of amber. Leslie is in the smash "Gigi" here at the New-theatre, and her Metro film "Gaby" opens this week at the Empire.

☆☆ Vera-Ellen just arrived, here to star for Marcel Hellman in "Let's Be Happy", based on "Jeannie." Henry Levin directs, at the Associated British studios. ☆

Dancing Th

by C

On the island of Thera in the Aegean Sea, the rocks are deeply graven with letters in ancient Greek. The inscriptions were made by young Spartan warriors, and some of them read: "Aegisthus dances well," or "Xanthias is a perfect dancer." What gives with this so-called invincible army of Sparta, one would ask. Dancing instead of practicing at maneuvers?

Dancing in those days was a way of life — an expression of all their emotions; joy, fear, the battle urges and sex, all their important events and most important, the chief ritual in most of their religious ceremonies. So it was not odd or awkward for a buddy in arms to compliment his fellow warrior on his dancing. It meant the fitness of his comrade to lead in rigorous martial rituals such as the Pyrrhic Dance.

This dance was said to have been invented by Pyrrhicus and in it all the necessary movements to assail and avoid an enemy were depicted, and it was executed in full armor.

Plato described it as emulating all the positions of defense by parrying a thrust or a cast, retreating, springing up, and crouching; and also the opposing attacks with arrows and lances were practiced with every kind of thrust that might be used in actual battle.

This dance was so popular and so important to the warrior class of Spartans that long after the other Greek states had modified it into a bacchanalian revel, it was still seriously danced by the Spartans as a warlike exercise, and boys of fifteen were taught its steps.

There was another dance popular in Sparta called the Bryallica. This was performed by both men and women in hideous masks and it was very bacchanalian and orgiastic in character. Everyone who has seen some Hollywood productions depicting earlier times, or the opera Samson and Delilah, is familiar with the bacchanalian

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dances. It is doubtful how faithful the dances are to the originals, however, the spirit of revelry is usually well portrayed.

Probably the forerunner of our acrobatic dances of today was the Bibasis, also performed by both men and women. This was quite a gymnastic dance and the participants took great delight in leaping and striking their own buttocks with their heels, each trying to outdo the other untilall sorts of acrobatic feats were introduced.

There were also the suggestive dances of the Hetairal, a class of professional entertainers and courtesans, composed of slaves, freed women and foreigners. These dances aimed at sensuous appeal only.

What sounds like most fun was the Deimalea, performed on special days, something like revels of our own Mardi Gras and carnivals today, only more riotous and boisterous. This was danced by satyrs and a figure representing Silenius, that old pot-bellied pug nosed and bald reprobate, waltzing around in a circle. The rhythms were marked by drums and crotalum, and a kind of silver bell, and the always present reed pipes played by the satyrs as they danced. Of course Silenius portrays a drunk who has to be supported by his satyrs; and fair maidens would sing and adorn him with chains of flowers, because it was believed that Silenius had brought up and instructed Bacchus, or Dionysius, as he was also known.

Even the classical tragedies of Aristophanes and Sophocles were punctuated by the chorus commenting on the stage drama in slow group movements.

Life in those days wouldn't be complete without the harvest, and the Epilenois was a dance performed at rustic and agricultural

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festivals, such as gathering of the grapes. An interesting mention of it is made in the Bible (Judges XXI, 20) when the elders tell the children of Benjamin to go out and lie in wait in the vineyards at the time of the yearly feast, and nab the daughters of Shiloh when they came out to dance in the dances, thus capturing themselves wives.

Most important of all was the ritual dance, significant in their religious worship. This was the Hyporchema and was used in the worship of Apollo. There was also a chorus of singers who usually danced around a blazing altar. An especially appointed person would accompany the action of the song in pantomime.

The Egyptians had a similar dance in the worship of their god, Apis, which also included sacrifices and burnt offerings. In Exodus, Chapter XXXII, when Aaron made the Israelites a golden calf, the dances of the populace so angered Moses it led to the breaking of the tables of stone and the slaughter of thousands of people.

Dancing meant something then. A way of life — and expression of love, fertility, the harvest and the worship of their many gods. It has come down to us as a fine art and means of entertainment, and for this we can thank the barbaric ancients; though their actions in dance were repulsive in many ways, they have left us a great heritage.

BOOKS

SO YOU WANT TO BE A BALLERINA

Peter Craig-Raymond
Colin Venton, London, England
1956. 52 pp. 5/-net

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Although slanted for the would-be British ballerina, the subject matter well applies to our American counterpart.

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The best age to start ballet lessons . . . The importance of selecting a good teacher . . . The tragedy of improper training . . . What's wrong with ballet today . . . How to help remedy ballet's ailments . . . The 'star' system . . . etc.

Whether you agree or disagree with what author Peter Craig-Raymond has to say, or the way he says it, is your own prerogative. Nevertheless, here is a book that carries the spirit of the author's convictions.

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Jack Glenn, Vice-President
National Smooth Dancers

Sally DeMarco Resents Oscar's Snub to Choreos; Cites Their Work in Pix

"Why does the Academy continue to brush off choreography as something too unimportant in motion pictures to be considered for an award or even a word of recognition?" Sally (& Tony) DeMarco asks this question and insists that VARIETY should do something about getting an answer.

"Last year, when 'Seven Brides for Seven Brothers' came up for Academy awards there was much talk about what a shame it was that Michael Kidd's terrific choreography got no consideration. It was then said that choreography should be among the arts and talents for recognition and that the oversight would be corrected this year. But what happens, Nothing! Somebody gets an Oscar for the sound recording of 'Oklahoma!' but the wonderful dancing in the picture cannot be given any consideration because there is no choreography category," points out the irate danseuse. "A couple years ago 'An American In Paris' was one of the few musicals ever to be awarded the top Oscar. But the choreography of Gene Kelly got a snub instead of a nod from Oscar. Producers, directors, writers, composers, costumers, editors, sound recorders, effects-men, decorators, performers — everybody! — has a classification under which their good deeds can be recognized. But the hardest working guys of them all—the dance stagers—get nothing but Oscar's cold shoulder."

Similar squawks are being heard from other sources but so far the Academy continues to ignore choreography as an art worthy of an Oscar.

(Reprinted from Variety)

Left to right are dancers, Irina Borowska, Job Sanders and Nina Novak. Dance critic P.W. Manchester (Dance News) is at far right. Group was attending a recent cocktail party in celebration of the 10th anniversary of the New York Ballet Club. —Saul Goodman

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WILL A STAR RETIRE — OR RETURN?

Sadler's Wells ballerina Violetta Elvin announces her retirement. Peter Craig-Raymond sets the news against the Violetta he knows. The question: Does she mean it?

By Peter Craig-Raymond

At the next table a couple of well-trained pairs of eyebrows crinkled up. If the phrase 'the done thing' had not been squashed out by the 1930s it would have fitted those eyebrows.

Cause of the concernment: the lovely girl at my table, instead of merely nodding a thank you to the winewaiter, was swapping addresses with him!

But if the said diners at London's Cafe Bleu were put out by ballerina Violetta Elvin's "conduct", it came as no surprise to me. You could sum up Violetta in this instance. She thinks more of the wine she is drinking than of who is watching her drink.

Odd attitude in the publicity-conscious entertainment business . . . .

Violetta had interrupted our meal to comment on the accent of the waiter. Finding that she was right — he did come from the Torrigias — she immediately fell into a long chat, in fluent Italian, about the district in southern Italy. And the wine waiter, won over, said she ought to try the **vin rose** which his mother still made for her friends.

That's where the addresses started swapping.

And Violetta had made another friend.

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In ballet it is almost a fetish to carry 'devotion' into every part of life. Dancers tend to whisper, drink water, eat salads. Violetta, sharing top honours at Sadler's Wells with Margot Fonteyn, responds by drinking vintage wines and cognacs, eating two inch steaks and laughing loudest, longest.

Surrounded by ballet's pulled-tight hairstyles, Violetta lets her coal-black hair fall loose, long to her shoulders. Among plain-white-all-occasion-dresses she wardrobes in scarlets and peacock blues. Instead of lumpy costume jewelry, favoured by too many dancers, she wears jewelry sparingly — but makes positive it's good.

British ballet seems to take pride in its limited public, its tight tight pursestrings. Not Elvin. A product of the champagne-and-cigar Russian ballet — where dancers are venerated by millions — Violetta is star first, dancer second.

Housewife?

A long way third.

Why bring in housewife? Violetta officially retired during June. She would dance no more. Instead: marriage for the third time, a suburban life in provincial Naples, and maybe a dancing school for local children later on.

Will the girl whom, night after night, I met in the West-end really "give it all up" for Naples? True, her favourite food is Italian — and Napoli is probably better for that than even Soho's famous belcanto restaurants. But Violetta is at her happiest arriving at Gennaro's or Quo Vadis for a late dinner — **after** a performance or a premiere. ➟

Will dinner in Naples hold the same tangs when it lacks the preceding startime?

I doubt it.

Why?

Violetta Elvin is an odd mixture of the serious dancer, the playful woman. Talking one evening about the thousands of young boys and girls rushing to dance schools all over Britain, Violetta interrupted her dessert to earnest "but it's no plaything, no diversion, this ballet. It's serious, exacting . . . "

"And for you?" I asked her.

"For me, Peter?" — pause — "for me, ballet is a love. A real part of me. Something I live with — live with every day. I am happier as a dancer than I could ever have been in any other art."

But now, apparently, Violetta Elvin is sure she can be happier. But not in art: in marriage.

Will it work?

Her first marriage, as a teenager, allowed her to escape Russia and enter Britain. That was to Harold Elvin, whose name she continues to use. Whilst getting her out of Russia, it lost her the huge salary she had as a soloist with Moscow's world-famous Bolshoi Ballet which visits London for the first time this autumn. Russia, as I have discovered through dancers coming here from the Soviet, still remembers the beautiful, famous Violetta Prokhorova as she then was.

For Violetta Prokhorova would have followed Galina Ulanova — today the greatest dancer in the world.

But she escaped. First Russia, then her convenient marriage. Divorcing Elvin, she married German-American Siggy Weinberger. The son of a U. S. meat-packing family, Siggy had an escape pattern, too. He tried to evade the commercial life he was heir to by working on the fringe of entertainment. Siggy became a publicity-man, part-time promoter and an often-seen firstnighter.

Becoming Violetta's husband, he also took on the chore of "selling" her —a publicity-getter and job-finder. And he did well for her — flying her all over the world for guest star appearances, television and tours.

But it ended.

On her tour of the States last year, Violetta filed divorce proceedings. Siggy lost his smile and prepared to move out of the Mayfair cul-de-sac flatlet he had found for their home.

The Lester Horton Dancers under the direction of Frank Eng premiered 'Choreo' '56—their 9th dance repertory season, June 15-16 at the Dance Theater in Hollywood. Left to right: Featured dancers Diane Kadden and Leigh Bishop, Kneeling: Gita Breslin in a scene from major revival of Horton's choreography set to Duke Ellington's 'Liberian Suite'.

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On the day the divorce was announced, I was with Siggy at the Royal Opera House in Covent Garden. Decision for him: what now. Decision by him: back to meat-packing.

I asked him then: Will **that** last?

"It'll have to," he grinned.

But now Siggy is marrying again, too. And he is still far, far away from his father's factory.

Complications for Violetta, although she was smiling just as broadly when I met her a few days later. The family of the Neapolitan lawyer she is to marry are reportedly "not keen' on a "dancer" as wife for their son. Note how "ballerina" becomes "dancer" on these occasions!

One daily newspaper has recently caught itself on this. For years every back-of-the-chorus girl has been adjectived 'ballerina" in its stories. A

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few weeks ago someone advised the editor (no balletomane, he!) that ballerinas are few, dancers plenty.

Sadly, the first story which came in after his awakening — and so used the word "dancer" — referred to the Wells prima ballerina absoluta Margot Fonteyn!

These things happen.

But Violetta has a zodiacal sign the first keyword of which is determination. If she says she will marry, I'll accept no odds against it.

She will.

But will she settle in Napoli? And teach tots?

Of course she will . . . if Orson Welles ever stops bombasting about himself . . . if Rita Hayworth ever stops marrying . . . if Bing Crosby ever appears without a hat . . .

Then I will believe it.

But, until then: discount the "dance no more" stories from Violetta as quickly as you ignore the farewells of Gigli or any other star.

For — to repeat myself — Violetta Elvin is star first . . . dancer second . . . and housewife?

A long, long way third.

Teachers' and Students' section

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BALLET GROUP HAILED

Over 150 ballet teachers from throughout the U.S. gathered in New York City July 9th thru Aug. 17 for the first annual meeting of the newly-chartered Ballet Repertory Guild—an organization dedicated to raising the level of ballet teaching standards. Co-founders of the Guild are Thalia Mara and Arthur Mahoney.

Citing a pressing need to improve standards of instruction, Miss Mara called the present teaching level 'mediocre on the average, and deplorably low in some respects.

Requirements for membership in the Guild are termed 'the most rigid of any teaching organization'. While all teachers are eligible to join, membership is limited to those who pass exacting tests. As a further measure of its determination to maintain the highest standards, the Guild is the only group which demands adherence to its standards under penalty of revocation of its Certificate.

Another unique feature it has initiated is a Student Achievement Certificate, awarded to pupils studying at member schools. The granting of these certificates is dependent upon passing tests established by the Guild, rather than the local ballet teacher. Tests are given periodically by the Guild's Examining Board on request by local teachers.

Teachers are eligible for three categories of certificates: A Teacher Certificate, qualifying them to instruct the first four grades of ballet technique; Master Certificate, the first eight grades of ballet technique, and a Fellow Certificate, qualifying them to instruct at the highest professional level, in preparation for theatre and concert work.

Officers of the Guild, in addition to Miss Mara and Mr. Mahoney, are: Mila Gibbons, Secretary; and the Board of Directors; Julia Mildred Harper, Constance Reynolds and Lester Mallonee.

CECCHETTI COUNCIL of AMERICA

(East Coast) The 3rd successful summer Seminar by the Cecchetti Council of America was held July 14-19 at the Park Shelton Hotel in Detroit, Mich. Guest teachers, Peggy Van Praagh, William Dollar and Walter Camryn conducted classes for students and teachers in ballet technique and dances. Executive board members who taught the graded work, Kinderballet thru intermediate or grade Six were, Theodore Smith, Jack Bickle, Jane Caryl Miller, Leona Lucas, Marjorie Hassard, Virgiline Simmons Gertrude Edwards Jory, Chula Morrow, Enid Ricardeau. and Sylvia Hamer.

Entertainment included the 'Chopin Ballet, choreographed by William Dollar, Others contributing to the entertainment were, Sam Lovett, Lydia Dzbanski, Betty Pendracki, Theodore Smith students and Paul Southerland.

A forum conducted by Theodore Smith with Peggy Van Praagh, William Dollar and Dorothy Alexander as guests proved highly successful.

"Oh, Walt, just look at her! Doesn't the ten-dollar-a-lesson seem insignificant now?"

AMERICAN SOCIETY of TEACHERS of DANCING

The American Society of Teachers of Dancing closed a successful Conference-Convention Aug. 12 at the Sheraton-Astor Hotel. Due to the sudden passing of president, Helen Jeanette Wheeler, vice-president William H. Souder took over the office.

Officers for the year, 1957 are as follows; President, Viola Austin, 1st V.P. William H. Souder, 2nd V.P. Louise K. Bailey and Secretary, Keith Lovewell. Board of Directors include: Elsa Heilich Kempe, Ruth I. Byrne, Catharine M. McVeigh and Eva Varady.

Banquet night included entertainment from the following schools: Lisan Kay, Orest Sergievsky's Theatre of the Dance LeQuorne Studio, Carlos Studio, Ballet Arts, Eva Varady, Rechter Studio, Earl Atkinson Studio and Mildred Grmek and Jack Kelly.

On Monday evening the members were the guests of Jimmy and Rose Selva at the famous Latin Quarter.

Dancer Ann Miller visits London, England. Jack Blake—

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Jack Stanly of New York City posses with one of the classes he taught during the Dance Educators of America convention this past summer.
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CECCHETTI COUNCIL of AMERICA

(West Coast) The Northern and Southern committees of the Cecchetti Council of America recently completed a successful one-day Seminar at the Ambassador Hotel on June 30th. Teachers from as far as Seattle attended and all expressed a desire to have another West Coast Seminar another year. Pictured above are students of members from Southern California schools who have passed their graded examinations. They were chosen by audition for the two performances which were held in Barker Brothers auditorium in Los Angeles. Editor's note: It's good to see an increase in the number of boys entering the dance realm.

A few of the teachers who attended the Cecchetti Council of America 1956 Seminar at the Park Shelton Hotel in Detroit, Mich., during July.

This presentation award photo was taken at the banquet of the Dance Educators of America convention which was held the week of July 19th at the Plaza Hotel in New York City. Left to right: Award winner Bambi Linn DEA President, Skip Randall, award winner, Rod Alexander, June Taylor, 1953 award winner and this year's faculty member, and Viola Kruse, Secretary-Treasurer.

THE CHARLESTON

by Al Gilbert

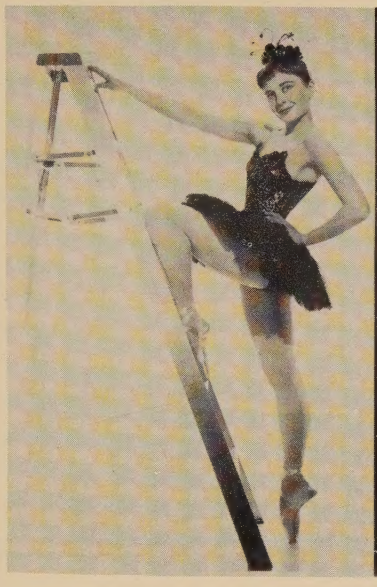
(continued from last month)

STEP THREE

17	1	Jump on both feet
	2	Hop on L as R comes up to R side and hit with R hand, L hand high
	3,4	Repeat 1,2
18	5-8	Repeat Meas. 17
19,20	1-8	Reverse Meas. 17,18
21	1-4	Repeat Meas. 17
22	5-8	Repeat Meas. 19
23	1,2	Walk L
	3,4	Walk R
24	5,6	Walk L
	7,8	Jump on both feet
		(1-8 is a L turn, end facing audience)

STEP FOUR

25	1	Scuff R
	2	Hop L (as R circles around to the back)
	3	Step R straight back (on ball of foot)
	4	Heeldrop R
26	5	Step L straight back
	6	Step R fwd
	&7	Flap L fwd
	&8	Ballchange ... R-L fwd.



Pictured here are Maria Prischepenko and Helena Schmitt, students of the Sergei Temoff Ballet School of San Francisco, who danced in 'The Snow Queen' and 'Ballet Divertissment' on June 17th at the Russian Center Theatre.
—Bill Cogan

27	1	Step R to R
	2	Heeldrop R while making R spot turn
	3	Step L, after completing R spot turn
	4	Step R next to L
28	5-8	Reverse Meas. 27
29-31		Repeat Meas. 25-27
32	5	Step L to L
	6	Heeldrop L while making L spot turn
	7	Jump on both feet, feet apart, after completing L spot turn both arms up in finish pose.
	8	Hold.

****

-An Al Gilbert routine. P.O. Box 36479, Hollywood 36, Calif.-

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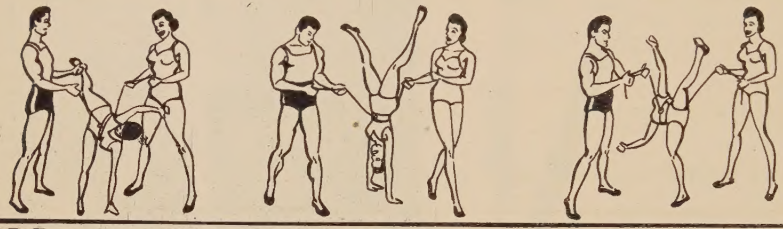

1. CARTWHEEL

Place belt around pupil's waist, one rope in front and one in back. Teacher and assistant hold one rope and face forward. As pupil goes over for a cartwheel, teacher and assistant travel in the direction of the cartwheel, holding the ropes firmly and supporting the pupil at all times.

(See Page 6 of "Theory and Practice of Acrobatics and Tumbling")

2. FRONT LIMBER

Place pupil in belt, teacher and assistant each holding one end of the rope. Stand about 12 to 15 inches in front of pupil at all times. As pupil goes over for a front limber, hold ropes firmly and walk forward with pupil, bringing pupil up to a standing position on the floor. Do not try to lift the pupil, but just support her enough to keep her from falling down.

(See Page 6 of "Theory and Practice of Acrobatics and Tumbling")

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